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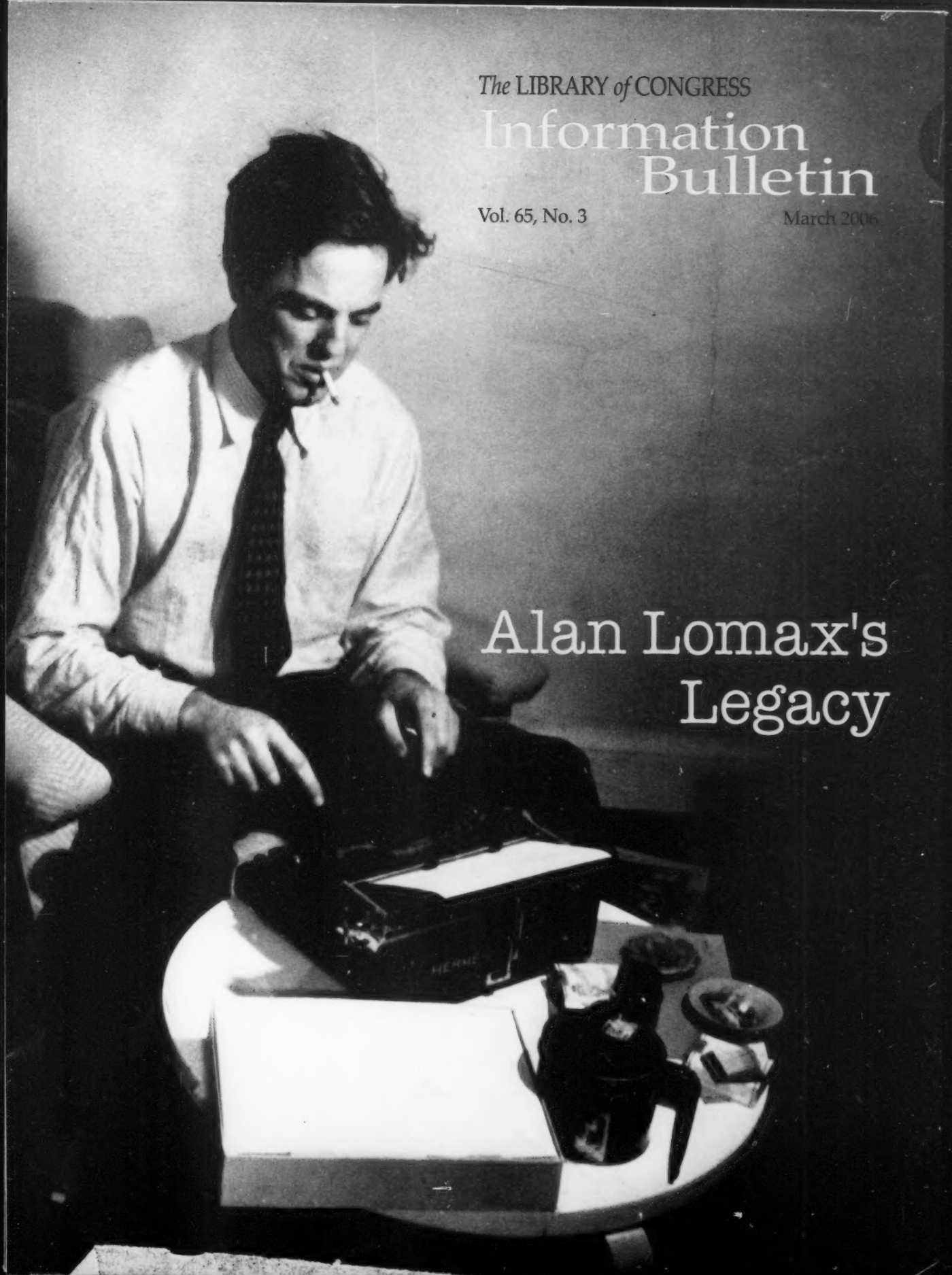

Alan Lomax's Legacy

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 65, No. 3 March 2006

JAMES H. BILLINGTON
Librarian of Congress

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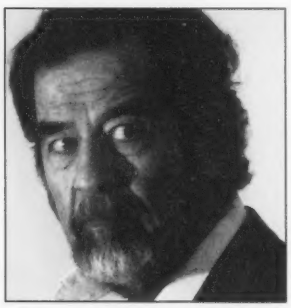

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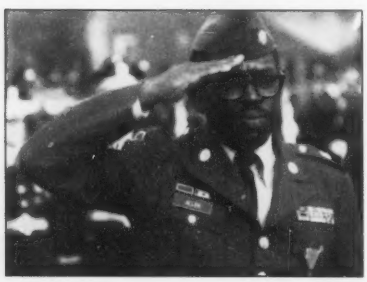

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On the Cover: Folklorist Alan Lomax hard at work at his manual typewriter, 1942.

Cover Story: The legacy of legendary folklorist Alan Lomax was celebrated at a symposium at the Library, the home of his comprehensive collections. 55

AFC at 30: The American Folklife Center recently celebrated its 30th anniversary with a mission of preserving and presenting American folklife. 62

Historic Recordings, Contemporary Awards: Alan Lomax's Library of Congress recordings of jazz pianist Jelly Roll Morton won two Grammys in February. 63

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Judgment at Baghdad: The Law Library recently launched a Web site on the trial of former Iraqi leader Saddam Hussein. Also, the Law Library has published an illustrated guide to its holdings. 66

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Books from the Library: Four new publications cover the Civil War, celebrated women, correspondence between presidents and first ladies, and the American composer Irving Fine. 72

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CHARLES V. STANHOPE, Executive Editor
AUDREY FISCHER, Editor
JOHN H. SAYERS, Art Director
MICHAELA MCNICHOL, Designer

Alan Lomax had a genius for discovering genius. In his travels throughout the United States, the legendary American folklorist met and recorded blues musicians Son House, Sid Hemphill, David "Honeyboy" Edwards, Muddy Waters and Big Bill Broonzy ...

Alan Lomax's Legacy

Symposium Celebrates Folklorist in Story and Song

By JAMES HARDIN

Above, Ferdinand "Jelly Roll" Morton during his first RCA recording session in New York City, 1939, not long after Alan Lomax first recorded the jazz legend in the Coolidge Auditorium at the Library of Congress. Courtesy Historic New Orleans Collection

Previous page: Lomax appears in a publicity photo during his time as host and writer of "On Top of Old Smokey" for the Mutual Broadcasting radio network, 1948. Alan Lomax Collection, American Folklife Center

In Washington, D.C., in 1938, working at the Library of Congress as assistant in charge of the Archive of American Folk Song (precursor to the American Folklife Center), Lomax recorded the flamboyant jazz pianist and composer Ferdinand "Jelly Roll" Morton, whose work the Library celebrated with a concert and lecture during a Jan. 18-20 symposium on Lomax.

Lomax's legacy of research, scholarship, preservation and dissemination of the music and music-makers he cherished lives on, in recordings such as the new release of his Morton recordings at the Library, and in the symposium, "The Lomax Legacy: Folklore in a Globalizing Century," celebrating the life and work of Alan Lomax and AFC's 2004 acquisition of the Lomax Collection.

The symposium was sponsored by the American Folklife Center (AFC), in cooperation with the Association for Cultural Equity (ACE) in New York City.

Peggy Bulger, director of the American Folklife Center, said the purpose of the symposium was "to examine the persistence of past scholarship in the present, and the resonance of Alan Lomax's pioneering work for scholars today."

Symposium coordinator Guha Shankar added that the AFC wanted to find out "who is working now in the same arenas where Lomax worked, and how their work is similar to or diverges from his."

Lomax's interest in finding and recording folk culture was global. During a long career that began in the 1930s, while working alone and with his father, John A. Lomax, his sister

Alan Lomax: A Timeline

1915 *Alan Lomax is born in Austin, Texas.*

1929-30 *After his junior year at Terrill Preparatory School, in Dallas, transfers to Choate School, in Wallingford, Conn.*

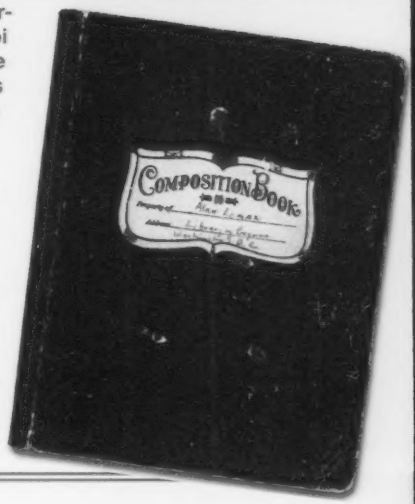
1931-32 *Attends Harvard University.*

1932 *Transfers to University of Texas.*

1933 *Assists his father, John Avery Lomax, on their first recording field trip for the Library of Congress.*

1933-42 *Working alone and with his father, as well as with his sister Bess, Zora Neale Hurston, Mary Elizabeth Barnicle, John Work and others, records folk and traditional music for the Library of Congress throughout the southern United States, as well as in New England, Michigan, Wisconsin, New York, Indiana, Ohio, Haiti and the Bahamas.*

Sid Hemphill and Lucius Smith, Senatobia, Miss., 1959. Hemphill was among performers of early African-American genres that Lomax recorded in the Mississippi hill country beginning in the 1940s. His repertoire included antebellum panpipe tunes and fife and drum music provided for local gatherings. At right, Lomax's field notebook for his trip to Coahoma County, Miss., 1942; both images from the Alan Lomax Collection, American Folklife Center



Bess, Zora Neale Hurston, Mary Elizabeth Barnicle, John Work and others, Alan Lomax conducted recording expeditions not only in the United States, but also in the Caribbean, Great Britain, Ireland, Italy and Spain.

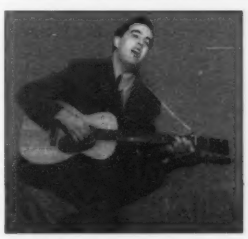
With the material he collected, Lomax produced folksong anthologies, films, and radio and television programs. He developed a system for analyzing and studying folk music and dance tradition and devoted himself tirelessly to disseminating the creative work of remarkable performers and cultural communities, using the latest technologies and media outlets.

At a time when many folklorists were concerned primarily with song and story texts, paying little attention to music, dance or the performers themselves, Lomax fell in love with the intense vitality and creativity of traditional life and sought to capture that experience in film and recorded

Publishes, with John A. Lomax, "American Ballads and Folk Songs."
1934

1937-42
Assistant in charge of the Archive of American Folk Song at the Library of Congress.

Records Ferdinand "Jelly Roll" Morton in the Coolidge Auditorium of the Library of Congress; publishes "Our Singing Country," with John A. Lomax.
1938



1939-40
Writes and directs "American Folk Songs," a 26-week program for the CBS radio series "American School of the Air."

1942-46
Serves in the U.S. Army.

Host and writer of "On Top of Old Smokey," folk music program on the Mutual Broadcasting radio network
1948

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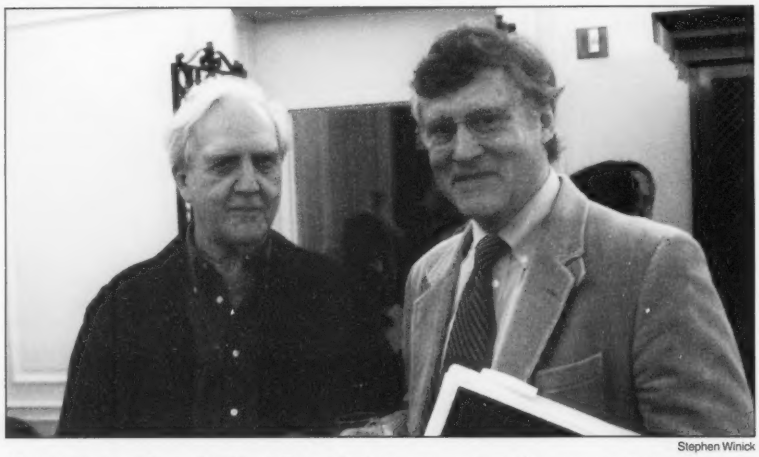

Stephen Winick

Keynote speakers for the Library's Lomax symposium were John Szwed, Lomax's biographer, of Yale and Columbia universities, left, and Bill Ferris, of the University of North Carolina, Chapel Hill.

Stephen Winick

Anna Lomax Wood, left, daughter of Alan Lomax and director of the Association for Cultural Equity, during the Lomax symposium with AFC Director Peggy Bulger and Deanna Marcum, the Library's associate librarian for Library Services

sound, both to preserve it for future generations and to share it with the world. His mission was "to get the best singers and storytellers, and get them heard everywhere," said Robert Baron, folklorist at the New York State Council on the Arts.

"He was bigger than life," said Lomax biographer John Szwed, professor of anthropology, African-American studies and jazz at Yale and Columbia University. "He had a fan's passion, even a teenage fan's passion."

At the opening session of the two-day symposium portion of the conference, keynote speaker Bill Ferris noted an intimate connection between the national library's mission to preserve a record of the history and creativity of the American people and Lomax's mission to document American and world traditional cultures.

"Their worlds are inextricably linked," said Ferris, who is professor of history and senior associate director of the Center for the Study of the American South at the University of North Carolina at Chapel Hill and former chairman of the National Endowment for the Humanities.

"The Library of Congress has had a long and very valued association with Alan Lomax," said Associate Librarian for Library Services Deanna Marcum, who welcomed conference participants.

Marcum noted that Lomax's lifelong mission—to give voice to the world's many diverse cultural communities through the use of the latest technology—coincides with several recent Library initiatives, such as the Global Gateway Web site (**www.loc.gov/international/**), which is providing online access to the Library's rich international collections and to the resources of other libraries and archives throughout the world.

Alan Lomax: A Timeline

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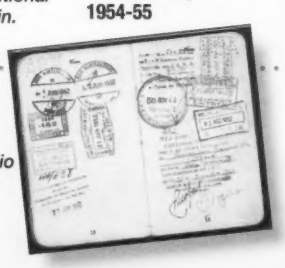
1950-58 *While living in England, records the traditional music of England, Scotland and Ireland. Makes numerous radio and television broadcasts of folk music for the BBC.*

1952-53 *Records traditional music in Spain.*

1954-55 *Records traditional music in Italy.*



1959 *Back in the United States, on a major field trip, records traditions in Virginia, Kentucky, Alabama, Mississippi, Tennessee, Arkansas and the Georgia Sea Islands.*

1962 *On a six-month field trip to the West Indies, records traditional music of English-, French-, and Spanish-speaking Caribbean, as well as of the Hindu community in Trinidad.*

1978-85 *Makes numerous field trips to several southern states, Arizona and Brooklyn, N.Y., to videotape traditional culture for the PBS television series "American Patchwork," broadcast in 1990.*

Antoinette Marchand

Lomax records the music and language of the people living in La Plaine, Dominica, in 1962. Alan Lomax Collection, American Folklife Center

A diverse group of scholars, cultural workers and media producers gathered in the Library's Mumford Room on the morning of Jan. 19 to reflect on Lomax's life and work and discuss their own research, publications, productions and advocacy. Panelists discussed the care and management of the Lomax Collection material (including matters of preservation, cataloging and access); intellectual property rights (issues such as who owns the recordings, the performer or the recorder?); Lomax's theories for analyzing both song and dance, which he called cantometrics and choreometrics; and the dissemination of Lomax materials through radio and television broadcasts, published recordings and the Internet.

William Westerman, director of the Chicago Cambodian American Heritage Museum, noted Lomax's concern that "mass media was supplanting local music traditions and local voices."

According to Robert Baron, Lomax believed that a profit-motivated society destroys diverse cultures. Lomax prodded and encouraged folklorists to "advocate for the folk," provide access to traditions to a broad audience, give copies of documentary material to people and places of origin and disseminate generally recordings of traditional culture.

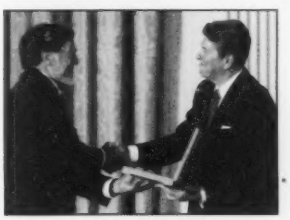
Lomax believed in the "inherent genius and viability of every cultural community," said Jake Homiak, director of the Smithsonian's Anthropology Collection and Archives Program.

Also speaking during the symposium was Anna Lomax Wood, the daughter of Alan Lomax. She directs the Association for Cultural Equity, which her father founded in the 1980s to further what he called "cultural equity," the concept that all local and ethnic cultures and traditions should be represented in the media and the schools.

At ACE, Lomax developed his "Global Jukebox," an interactive computer audiovisual system for studying world music and dance. He also made arrangements to publish commercial releases of his field recordings, most notably through a 1995 contract with Rounder Records, which recently released a boxed set of his Jelly Roll Morton tapes, recorded at the Library of Congress in 1938 (see p.63).

"Alan Lomax believed in the importance of making sure cultural materials—especially oral cultural materi-

Lomax believed that a profit-motivated society destroys diverse cultures. He prodded and encouraged folklorists to "advocate for the folk."



1983
Founds Association for Cultural Equity, which is chartered by the state of New York.

1986
Receives the National Medal of Arts from the National Endowment for the Arts, presented by President Ronald Reagan.

1989-94
Develops the "Global Jukebox," an interactive computer audiovisual system for studying the music and dance of the world.

1993
Receives the National Book Award for "The Land Where the Blues Began" (Pantheon; reissued in 2002 by the New Press), an account of his work in the South from the 1930s to the 1980s.

2000
Named a Living Legend by the Librarian of Congress.

2002
Dies in Holiday, Fla., at the age of 87.

als—would be available to people," said Wood. "[During his career], we were at a threshold where many of the [cultural expressions that people had developed over many years] were in danger of being flushed away," she said. Now devoted to her father's cause, and handling matters pertaining to licensing the use of materials from the collection, Wood is mindful of her father's high standards and dedication. "He never felt satisfied with his day's work," she said.

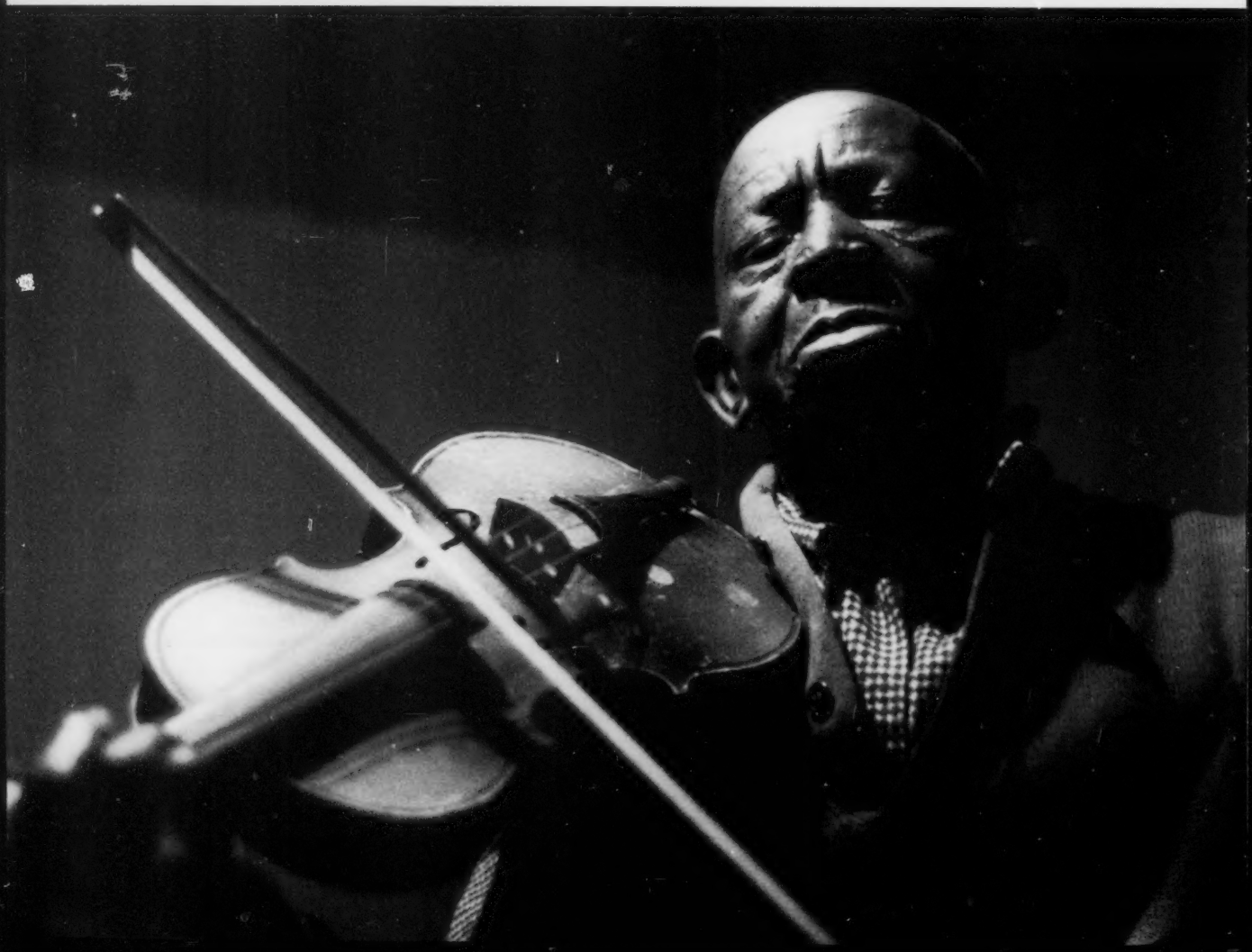
Under an agreement with ACE, the American Folklife Center maintains and provides research access to the Alan Lomax Collection—a treasure house of ethnographic documentation, including recordings, manuscripts, photographs, films and more. Collection curator Todd Harvey said the AFC aims to employ the highest standards of archival preservation and conservation, honor the intellectual property rights of the performers, provide consistent and timely access and work closely with ACE on all matters of mutual concern and interest.

According to the ACE Web site, Alan Lomax was a controversial and complex figure in American life, regarded with affection by many, including those he recorded in the field, and resented by others for his occasional high-handedness. Nick Spitzer, public radio host of the program "American Routes," called him the "gigantic model of the 20th-century ethnographer" and added that, "It is liberating to think of the many different roles he played."

Filmmaker John Bishop had a final enigmatic characterization, which elicited nods of understanding from conference participants: "He could be very irritating, but he turns out to be right about most things." ◆

James Hardin is the former editor of Folklife Center News, published by the American Folklife Center.

...The Library's Alan Lomax Collection is a treasure house of ethnographic documentation, including recordings, manuscripts, photographs, films and more ...



This unidentified fiddler was captured mid-performance by Lomax during his 1959 field trip throughout the southern United States. Alan Lomax Collection, American Folklife Center

Special Events at the Library of Congress During the Lomax Symposium

In addition to the two-day symposium celebrating the legacy of Alan Lomax, a public lecture, film and concert were held.

On Jan. 18 Lomax biographer John Szwed presented a lecture on Jelly Roll Morton in the Library's Coolidge Auditorium, on the same stage where Lomax had interviewed and recorded the great jazz pianist in 1938. Composer and pianist Dave Burrell played examples of Morton's work, as well as one of his own.

In the evening filmmaker John Bishop presented "'Oss 'Oss, Wee 'Oss," a film made in 1951 by folklorist Peter Kennedy about the annual May Day celebration in Padstow, England. Written and directed by Alan Lomax, the film features cinematography by George Pickow. Bishop also showed a film he made of the same event in the same Cornish town, 50 years later.

On Jan. 19 the National Chorus of the Church of God and Saints of Christ, a traditional African-American a cappella choir from Belleville, Va., performed in an evening concert at the Coolidge Auditorium. Alan Lomax had recorded the choir in 1960, while making a film in Colonial Williamsburg. Among the choir members Lomax recorded was Solomon Carey, whose children Solomon Carey Jr., Aaron Carey and Sabrina Johnson participated in the concert and presented several songs in honor of their father. Also on the program, singing songs from the Luso-Hispanic tradition collected during her fieldwork in rural Spain and Portugal, was Judith R. Cohen, ethnomusicologist, performer and professor at York University in Toronto. Cohen's work in Spain today parallels that of Lomax's in the 1950s. ◆

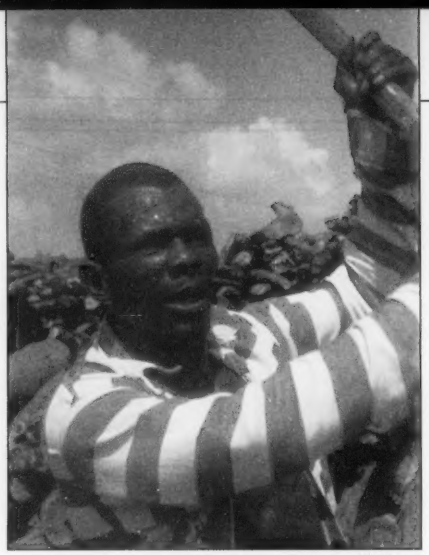
Above, filmmaker John Bishop edits film with Lomax in New York City in the 1980s. Bishop presented the film "'Oss 'Oss, Wee 'Oss" during the Library's Lomax symposium. Alan Lomax Collection, American Folklife Center

Stephen Winick

The National Chorus of the Church of God and Saints of Christ performed in the Library's Coolidge Auditorium during the symposium. Lomax recorded the choir in 1960.

The Alan Lomax Collection in the American Folklife Center

In 2004 the American Folklife Center in the Library of Congress acquired the Alan Lomax Collection, which comprises the unparalleled ethnographic documentation collected by the legendary folklorist over a period of more than 60 years. The acquisition was made possible through an agreement between the American Folklife Center and the Association for Cultural Equity (ACE) at New York City's Hunter College and the generosity of Lillian and Jon Lovelace, members of the Madison Council (the Library's private sector advisory group). With this acquisition, the Alan Lomax Collection joined the material that he and his father, John, collected during the 1930s and 1940s for the Library's Archive of American Folk Song, thus bringing the entire collection together for the first time at the Library of Congress.



Alan Lomax

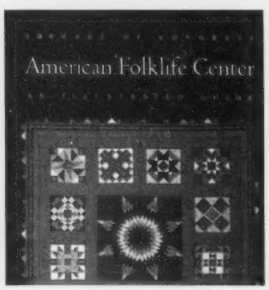
In 1959 Lomax recorded a group of prisoners at the Mississippi State Penitentiary led by James Carter (above) singing "Po' Lazarus." More than 40 years later, the song was featured in the film "O Brother, Where Art Thou?" Alan Lomax Collection, American Folklife Center

From the time he left his position as assistant in charge of the Archive of American Folk Song in 1942 through the end of his long and productive career as an internationally known folklorist, author, radio broadcaster, filmmaker, concert and record producer and television host, Alan Lomax amassed one of the most important collections of ethnographic material in the world. The collection, which had been housed at Hunter College in New York City, includes more the 5,000 hours of sound recordings, 400,000 feet of motion picture film, 2,450 videotapes, 2,000 scholarly books and journals, hundreds of photographic prints and negatives, several databases and more than 120 linear feet of manuscript materials such as correspondence, field notes, research files, program scripts, indexes and book and article manuscripts.

Included in the collection are sound recordings of traditional singers, instrumentalists and storytellers that were made by Lomax during numerous field trips to the American South, the Caribbean, Britain, Scotland, Ireland, Spain and Italy; original video footage shot in the southern and southwestern United States, Washington, D.C., and New York City, that was used as the basis of Lomax's "American Patchwork" television series; as well as videotapes of all the programs in the series; 16mm footage of performances by Howling Wolf, Son House and others during the Newport Folk Festival in 1966; and videotapes of folk dance performances.

The Association for Cultural Equity, at Hunter College, was founded by Alan Lomax in 1983 to research, preserve and disseminate folk traditions. ACE will continue to produce the Alan Lomax Collection compact disc series on Rounder Records and administer rights to repertoire contained in the collection. During the next few years, ACE will work with the American Folklife Center to create databases for the audio, video and film collections, raise funds for preservation and for fellowships and ensure that Lomax's collection remains accessible to researchers and the general public. Toward this end, ACE plans to donate CD and DVD copies of hundreds of hours of Lomax's audio and video recordings to regional libraries in the United States and abroad. ◆

American Folklife Center Marks 30th Anniversary



On Jan. 2, 1976, President Gerald Ford signed into law the American Folklife Preservation Act, which created the American Folklife Center in the Library of Congress. The law defines American folklife as "the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional," and states that "the diversity inherent in American folklife has contributed greatly to the cultural richness of the nation and has fostered a sense of individuality and identity among the American people."

The legislation resulted from the success of the first Smithsonian Festival of American Folklife, held on the National Mall in 1967, and the subsequent efforts by cultural specialists and members of Congress to create a permanent institution for celebrating the country's diverse regional cultures. It was no coincidence that efforts to establish a folklife center coincided with plans for celebrating the nation's bicentennial, which brought forth discussions about the richness and diversity of American history and culture.

Building on the work of the Archive of Folk Culture, which was established at the Library in 1928 as the Archive of American Folk Song, the American Folklife Center carries out its mission to "preserve and present American folklife" through programs of research, documentation, archival preservation, reference service, live performances, exhibitions, public programs and training.

The center also administers several documentary and oral history projects such as the Veterans History Project (VHP) and StoryCorps. Since its inception in 2000, the VHP has amassed 40,000 submissions (comprising approximately 160,000 items) from the nation's war veterans and their families. Many of these submissions are accessible on the project's Web site at **www.loc.gov/vets/**. The American Folklife Center recently acquired its first installment of oral histories through the StoryCorps (**http://storycorps.net/**) project, a national oral history project to instruct and encourage Americans to record one another's oral stories.

For more information about the American Folklife Center's programs and collections, visit its Web site at **www.loc.gov/folklife/**. ◆

Jelly Roll Wins at Grammys

Lomax Recordings of Groundbreaking Jazzman Win Honors

By MATT BARTON

"Jelly Roll Morton: The Complete Library of Congress Recordings by Alan Lomax" (Rounder Records) won in two categories at the 48th annual Grammy Awards ceremony held on Feb 8. The Grammy for best historical album was presented to Jeffrey Greenberg and Anna Lomax Wood, compilation producers, and Adam Ayan and Steve Rosenthal, mastering engineers. The award for liner notes went to jazz scholar and folklorist John Szwed.

Courtesy of Rounder Records

"Jelly Roll Morton: The Complete Library of Congress Recordings by Alan Lomax"

In the spring and summer of 1938, as the assistant in charge of the Archive of American Folk Song at the Library of Congress, Alan Lomax recorded more than nine hours of the singing, playing and boasting of Ferdinand Joseph Lamothe "Jelly Roll" Morton (1885-1941), the New Orleans-born self-styled jazz pianist.

In 2005 Rounder Records released "Jelly Roll Morton: The Complete Library of Congress Recordings by Alan Lomax," the first-ever uncut, chronologically sequenced edition of these recordings. The piano-shaped, eight CD box set, part of Rounder's "Alan Lomax Collection" series, features cover art by Robert Crumb, a bonus disc drawn from Lomax's 1949 interviews with Morton's peers, Lomax's Morton biography, "Mister Jelly Roll," and an 80-page essay on Morton by Lomax biographer John Szwed.

In his essay Szwed explains that BBC journalist and broadcaster Alistair Cooke told Lomax to seek out Morton at the Music Box, a U Street nightclub in Washington, D.C., where the jazz legend occasionally played piano and regaled local devotees with tales of his glory days. There Morton would also expound on the history of jazz, which he claimed to have invented in 1902 and which, he said, few musicians born outside of New Orleans played well.

"He was thoroughly prepared," Alan Lomax said of Morton. "He'd thought about the whole thing. And we had a few minutes' conversation and I knew I had a winner, and I had my own plot and I knew he had his plot and I ran up the stairs [of the Library's Coolidge Auditorium] to Harold Spivacke [then head of the Library's Music Division and Lomax's boss], and I said, 'Harold, I want to have a guarantee of a hundred discs—we're going to do the history of New Orleans jazz!'"

Lomax's subsequent conversations with Morton, made from the stage of the Library's Coolidge Auditorium, produced the original 1938 recordings, which, indeed, amount to the first oral history of jazz.

Various editions of these sessions, some censored, some unauthorized, have been available over the years. For this edition, Library of Congress Magnetic Recording Laboratory Supervisor Larry Appelbaum and Lomax Collection restoration specialist Steve Rosenthal worked together for a week in the Library's sound lab to create the best transfers possible using Sony's Direct Stream Digital (DSD) technology for digital capture. Each fragile disc was first cleaned carefully by sound lab engineer W.B. Haley. Acetate copies made in the 1940s were researched and located by American Folklife Center staff. Reference staff in the Library's Recorded Sound section of the Motion Picture, Broadcasting and Recorded Sound Division provided additional sources for performances on the more badly worn original discs.

"As a recording engineer, it's always a thrill to work with historically significant recordings," Appelbaum noted. "These discs are among the great legacy of recordings made here at the Library of Congress, such as the concerts given by the Budapest String Quartet, the readings by poets laureate and the 1944 premiere of Aaron Copland's 'Appalachian Spring.'" ◆

Matt Barton is a studio engineer on contract to the Library's Motion Picture, Broadcasting and Recorded Sound Division.

Librarian Appoints Copyright Judges

Three Jurists to Oversee Licenses, Rates, Royalties

By GAIL FINEBERG

Librarian of Congress James H. Billington on Jan. 11 swore in three copyright royalty judges, who will oversee the copyright law's statutory licenses, setting rates and determining the distribution of royalties.

The judges were appointed in accordance with the Copyright Royalty and Distribution Reform Act of 2004 (Public Law 108-419), which established a new system for determining the rates and terms for statutory copyright licenses and for determining the distribution of funds in the copyright royalty pools that are administered by the Library. This new law, which took effect on May 31, 2005, replaced Copyright Arbitration Royalty Panels with the Copyright Royalty Board comprising three judges.

Copyright Royalty Board

In his welcoming remarks, the Librarian said, "It is particularly appropriate that the Copyright Royalty Board is a part of the Library of Congress. The Library has had a long tradition, for more than a century and a quarter now, of administering the copyright law. It's largely thanks to the deposits that we have received through copyright registration and the mandatory deposit provision of the copyright law that the great collections of the Library have come into being."

The Librarian continued, "Indeed, we like to say that the Library is really two things. It is the largest collection anywhere of the world's knowledge, but it is also, thanks largely to copyright deposits, the mint record, or as close to the mint record that we have in this country, of the nation's private-sector creativity. It is a great rarity: No other government has preserved private-sector creativity as fully as the American government, and it is remarkable that it has been done within the legislative branch of government."

"Beyond that," he added, "the copyright law is fundamentally a law about culture, and the Library is one of the nation's preeminent cultural institutions."

"The Constitution authorizes Congress to grant authors exclusive rights in order, in the words of the framers, 'to promote the Progress of Science and useful Arts.' That requires a balancing of the interests of authors and of the public in a way that gives authors sufficient incentives to create and disseminate works of authorship ..."

The Librarian discussed briefly the origins of U.S. copyright law. "The Constitution authorizes Congress to grant authors exclusive rights in order, in the words of the framers, 'to promote the Progress of Science and useful Arts.' That requires a balancing of the interests of authors and of the public in a way that gives authors sufficient incentives to create and disseminate works of authorship—literature, music, dramatic works, motion pictures and all forms of creative expression—for the benefit of the public."

Billington said no institution on earth reveres authors more highly than the Library, whose mission is to preserve their creative works and make them available and useful to Congress and the American people, now and for future generations.

He explained the role of statutory licenses in carrying out the constitutional purpose of copyright and of the Copyright Royalty Board: "[Laws requiring licenses] have been enacted in recognition that, in certain cases, a regime based purely on the exclusive rights of the author impedes the ability to disseminate works of authorship to the public and to compensate the author for that dissemination. As a result, Congress has determined that under certain very specific circumstances, statutory licensees such as cable television systems, satellite television carriers, public broadcasting entities and others should be permitted to disseminate works in particular ways without seeking the permission of the copyright owner. Among the conditions is the payment of royalties that are determined either by negotiations among groups of copyright owners and licensees or, if agreement cannot be reached, by a governmental body. The Copyright Royalty Board is now that body."

Three New Judges

Register of Copyrights Marybeth Peters, whom the Librarian acknowledged for her "extraordinary tenure and enormous accomplishments in this field," thanked Bruce Forrest, who had served as interim chief copyright judge until Jan. 6. She then introduced the three judges, whom she said were selected from a pool of highly qualified applicants.

James S. Sledge will serve a six-year term as chief copyright royalty judge. In addition to having served as a U.S. bankruptcy judge from the Northern District of Alabama, he was chairman of the Judicial Division of the American Bar Association, the largest judges' organization in the world, and chairman of the National Conference of Federal Trial Judges. He served for 12 years (for two years as chairman) on the Alabama State Council on the Arts, as a director of the Alabama Symphony Orchestra, as an Alabama advocacy captain for Americans for the Arts and, representing Alabama, as a director of the regional Southern Arts Federation.

Stanley C. Wisniewski will serve four years as a copyright royalty judge with expertise in economics. He holds a Ph.D. in economics from Catholic University of America and a law degree from the University of Maryland School of Law. As a practicing attorney, Wisniewski has represented a variety of clients in litigation, arbitration and administrative proceedings. He has provided expert economic testimony in federal courts, before private arbitration panels and before U.S. Senate and House committees. For more than 20 years, he was on the American Arbitration Association's list of commercial arbitrators dealing with contract disputes in matters of employment contract terms, partnership agreements, franchise arrangements and government contracts with concessionaires.

William J. Roberts will serve two years as a copyright royalty judge with expertise in copyright law. A graduate of the University of Virginia School of Law, he joined the Copyright Office in 1987, was attorney adviser in the Copyright General Counsel's Office and was promoted to senior attorney for compulsory licenses shortly after Congress abolished the Copyright Royalty Tribunal and replaced it with the Copyright Arbitration Royalty Panel. He was a Copyright Arbitration Royalty Panel attorney for the entire 12-year history of the panel. Since the inception of the Copyright Royalty Board, Roberts has served as interim senior attorney. He is an adjunct faculty member at the George Mason University School of Law for which he teaches copyright law. ◆

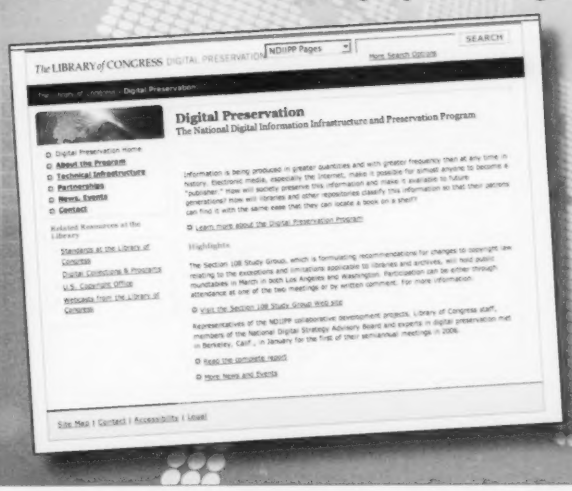
Gail Fineberg is editor of The Gazette, the Library's staff newsletter.

Michaela McNichol

Taking the oath of their new office from Librarian of Congress James Billington on Jan. 11 are Copyright Royalty Board judges, from left, Stanley Wisniewski, James Sledge and William Roberts.

New Web Site for Digital Preservation Program

The National Digital Information Infrastructure and Preservation Program (NDIIPP) has launched a new version of its Web site at **www.digitalpreservation.gov**.



NDIIPP is a nationwide program, led by the Library of Congress, to collect and preserve digital materials, especially "born digital" materials—those created in and available only in electronic form.

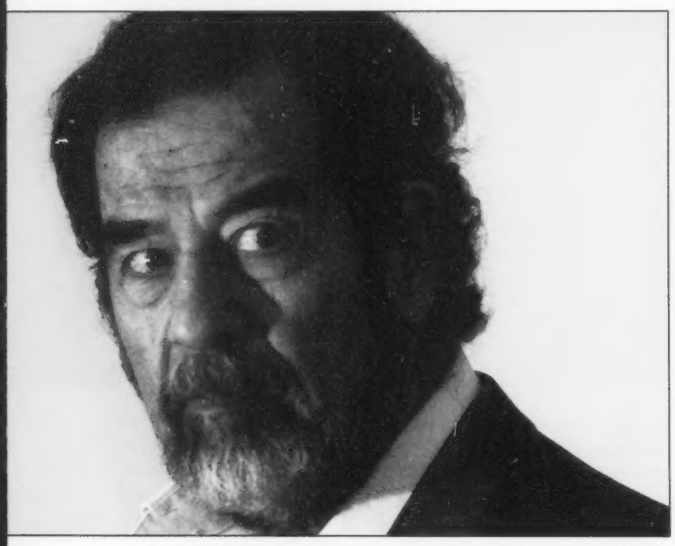
The program is envisioned as a distributed network of participating institutions that agree to collect and preserve specific types of digital information. NDIIPP began in 2000 with congressional legislation.

The new look and feel of the site is designed to complement the recently updated main home page of the Library of Congress (**www.loc.gov**) and other sites, such as American Memory (**http://memory.loc.gov**). The new NDIIPP site also provides for easier navigation. ◆

The Trial of Saddam Hussein

Law Library Launches New Web Site

The Law Library of Congress recently launched a Web site to provide users with essential legal information regarding the trial of former Iraqi leader Saddam Hussein and his co-defendants in Iraq by the Supreme Iraqi Criminal Tribunal.



"The trial of Saddam Hussein is an important landmark in the development of international criminal law," said Law Librarian of Congress Rubens Medina. "The confluence of international and national legal principles that may stand in conflict at times makes the trial a notable experiment in international jurisprudence."

The site, which may be accessed at **www.loc.gov/law/public/saddam/**, traces the development of the Supreme Iraqi Criminal Tribunal beginning on Dec. 10, 2003, just three days prior to the capture of the former Iraqi leader. This information includes a description of the legal and statutory underpinnings of the court, its structure, jurisdictions, legal processes that guide its proceedings and legal data concerning the prosecution and defense.

With authentic documents in Arabic issued by the court, approved English translations and links to relevant legal documents, the site provides reliable and timely data not only to the public at large and international legal scholars generally, but also in particular to legal scholars of international criminal law. The site also offers a selection of scholarly, news media and reference materials from nongovernmental organizations to assist the visitor seeking in-depth information on important aspects of the trial.

A disclaimer on the site notes that "in making this selection, the Law Library of Congress does not endorse or attest to the authenticity of any such referenced materials or information." ◆

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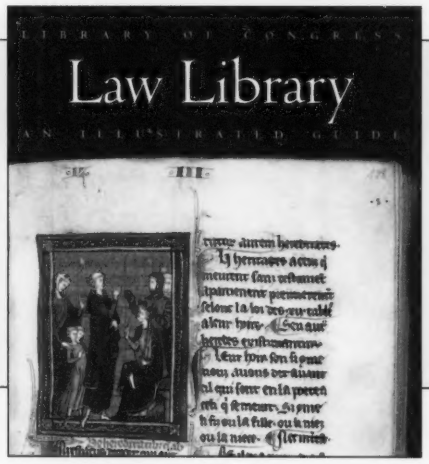
Library of Congress Law Library: An Illustrated Guide

"Library of Congress Law Library: An Illustrated Guide," by Natalie Gawdiak and Jolande Goldberg, a 176-page softcover book with 86 illustrations, is available for $25 from the Library of Congress Sales Shop. Illustrated guides to the Library's collections are made possible by support from the James Madison Council, a national, private-sector advisory council dedicated to helping the Library share its unique resources with the nation and the world. ◆



Preserving Recorded Sound

New Library Report Studies Copyright and Preservation Issues

The Library of Congress has announced the completion of a commissioned report that examines copyright issues associated with the preservation of commercial sound recordings. This new report from the Library of Congress and the Council on Library and Information Resources addresses the question of what libraries and archives are legally empowered to do to preserve and make accessible for research their holdings of pre-1972 commercial sound recordings.

The report, "Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives," is one of a series of studies undertaken by the National Recording Preservation Board (NRPB), under the auspices of the Library of Congress. It was written by June Besek, executive director of the Kernochan Center for Law, Media and the Arts at Columbia University.

President Warren Harding speaks into an early recording apparatus in 1922. National Photo Co. Collection, Prints and Photographs Division

"Professor June Besek's study lucidly summarizes how audio preservation is affected by state and other laws," Librarian of Congress James H. Billington notes in his introduction to the study. "Without this work we would not be aware of the challenges implicit in the laws and understand their full impact. This report will be of great value in creating a national preservation plan. We are grateful to Congress for supporting this significant work and to June Besek for bringing light and clarity to a complex topic."

Commercial sound recordings made before 1972 are covered by a patchwork of state laws, rather than by federal copyright law. Thus, state laws apply to libraries and archives seeking to copy these fragile historic recordings in order to preserve them. However, state laws are far less clear-cut than federal copyright law. States may protect copyright through criminal, common or civil law.

"Given the amorphous nature of common law and the variations among states, there is considerable uncertainty about what is allowable," Besek writes in the report. Nonetheless, she asserts, it seems unlikely that activities within the bounds of what federal copyright law permits under fair use and special library privileges "would be actionable under state law with respect to pre-1972 sound recordings."

continued on page 71

Mountain Chief, a Piegan Indian, has his voice recorded in 1916 by ethnologist Frances Densmore. National Photo Co. Collection, Prints and Photographs Division

New Collections Online

Offerings Include Military, Mali, Music

The Library of Congress recently added several new collections to its award-winning Web site at **www.loc.gov**. These include a collection of African American Veterans' stories, World War II maps, Islamic manuscripts from Mali and an archives documenting the history of Western music.

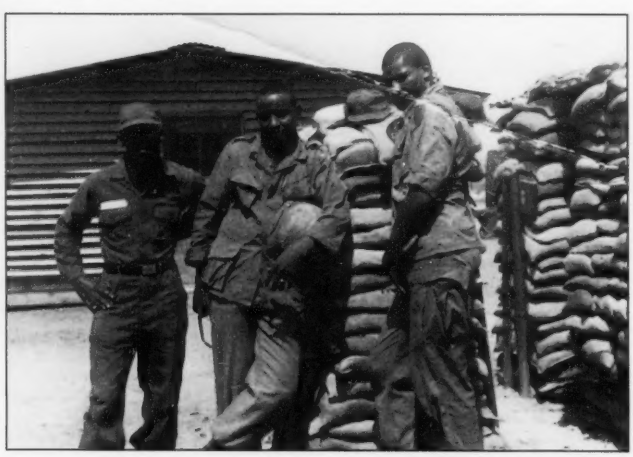
African Americans at War: Fighting Two Battles

A selection of 23 fully digitized collections of materials submitted by African-American war veterans is accessible on the Veterans History Project Web site at **www.loc.gov/vets/.**

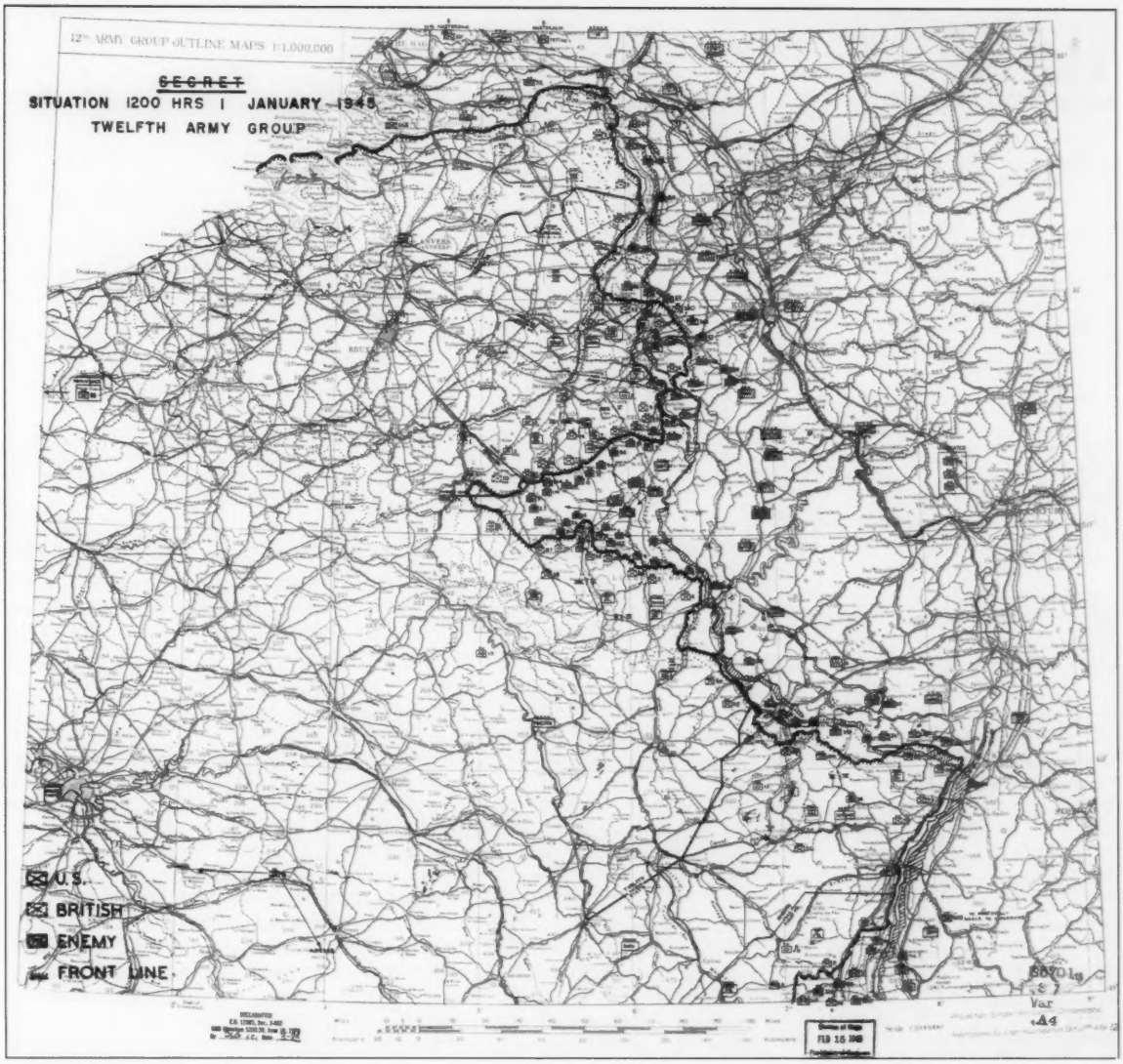
"African Americans at War" honors the service of black veterans by sharing their stories with the public. One section of the presentation titled "African American Pioneers" features 11 individuals who had to fight two wars, one with America's enemies and the other against prejudice. One of these pioneers was Pearle W. Mack Jr., who tried to enlist in a segregated U.S. Army on Dec. 8, 1941. Mack went on to a lifetime career in the armed forces. In his interview, Mack talks about the changes in the attitudes toward race that occurred during his 30-year career.

Another section, "The Next Generation," features veterans such as Willie Boyd, who served two tours of duty in Vietnam as the only black man in his platoon. During his service, Boyd was shot down three times. In the interview, Boyd recalls, "Once you get with a unit and you start working as a team, color never comes up." Also featured in "The Next Generation" is the Deputy Librarian of Congress Donald L. Scott. After completing a college ROTC program in 1960, Scott rose steadily in the ranks to become a brigadier general. In his interview, Scott talks about "the shadow of race."

This is the 10th set of individual stories—comprising interviews, letters, photographs and written memoirs—to be featured on the site. Past themes have included D-Day, prisoners of war, military medicine and war's end. Companion sites to the project's two books, "Forever a Soldier" and "Voices of War," can also be viewed on the "Experiencing War" site.



New stories in the Veterans History Project include those of Rutherford Brice, top, who had a long career in both Army and Navy; James Allen, here saluting the colors in 1980; and Robert Lee Rice with friends near Phouc Vinh, Vietnam, in 1966.



Above, a military map shows locations of Allied and German forces during the Battle of the Bulge, Jan. 1, 1945.

World War II Military Situation Maps

New in American Memory, "World War II Military Situation Maps" (**http://memory.loc.gov/ammem/collections/maps/wwii/**) documents troop positions from June 6, 1944, to July 26, 1945. Starting with the D-Day Invasion, the maps give daily details on the military campaigns in Western Europe, showing the progress of the Allied Forces as they push toward Germany. Some of the sheets are accompanied by a declassified "G-3 Report" giving detailed information on troop positions for the period March 3 through July 26, 1945. These maps and reports were used by the commanders of the United States forces in their evaluation of the campaigns and for planning future strategies.

The collection consists of 416 printed maps and 115 reports, the originals of which reside in the Library of Congress' Geography and Map Division. It provides interesting insights into U.S. Army operations in northwestern Europe during World War II. Each map is a cartographic snapshot that preserves the day-by-day disposition of Allied and Axis forces as understood by the operations staff (G-3) of the First United States Army Group (FUSAG) and, later, the 12th Army Group.

Researchers browsing through the maps can easily follow the Western Allies' progress in Europe through the movements of the unit symbols and the frontline. Even the casual browser's eye can identify significant battles by the concentrations of unit symbols on the maps.

However, the situation maps have greater significance beyond their use as an easily interpreted display of the Western Front operations during World War II. In addition to providing the general scope of the campaign, the situation maps specifically provide excellent primary source information that reflects the incomplete and inaccurate information available to the operational commander, Gen. Omar N. Bradley, and his planning staff during the campaign. Users can zoom in on these digitized maps and view details not easily seen with the naked eye.

Islamic Manuscripts From Mali

This collection of 22 Islamic manuscripts in the Library's Global Gateway section (**http://international.loc.gov/intldl/malihtml/**) provides important insights into the life and culture of West Africans during the late Middle Ages and Early Modern Era. The Library of Congress, through a collaborative effort with the Mamma Haidara Commemorative Library of Timbuktu, Mali, is making available online these rare and important documents. The manuscripts are the work of a number of authors and cover a variety of topics, including astrology, commerce, Islamic law, health care, mysticism, slavery and agriculture. All the manuscripts are written in various forms of the Arabic script.

Two pages, in Arabic, from "Knowledge of the Movement of the Stars and What It Portends in Every Year," a collection of writings based on the Greco-Roman legacy of astronomy with the addition of discoveries made by Muslim scholars

The manuscripts accessible on this Web site are primary sources for the study of the traditional Islamic states and culture of West Africa. These documents have been previously unavailable to scholars outside of Mali and have not been used in any research projects concerning the area. Their use as research resources will provide a means to a much fuller and more accurate understanding of life in Mali and West Africa during the past 500 years.

Alongside the manuscript collection are selections of Timbuktu maps and photographs by Phillip Harrington that were taken for Look magazine. A Library of Congress exhibition featuring these manuscripts is also available online at **www.loc.gov/exhibits/mali/**.

Digital images of the manuscripts were donated by Abdel Kader Haidara, owner and director of the Mamma Haidara Commemorative Library. The Library of Congress will include additional manuscripts in the future as new digital images are received.

Moldenhauer Archives: A History of Western Music

The Moldenhauer Archives, a selection of the richest composite gift of musical documents ever received by the Library of Congress, contains approximately 3,500 items documenting the history of Western music from the medieval period through the modern era.

As a memorial to his wife of nearly 40 years, Hans Moldenhauer (1906-1987) established a directive and provided funds for the Library of Congress to publish "The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives."

This online presentation in American Memory (**http:/memory.loc.gov.ammem/collections/moldenhauer/**) is drawn from that 2000 publication. It features more than 130 items (many complete works) from the Moldenhauer Archives. Also available are a series of essays by musicologists discussing individual items from the Moldenhauer Archives and a finding aid based on the publication's comprehensive inventory of the archives held worldwide by the Library and other institutions.

Born in Mainz, Germany, in 1906, Hans Moldenhauer emigrated to the United States in 1938 to elude the rising tide of Nazi oppression. He eventually settled in Spokane, Wash., where he founded that city's Conservatory of Music in 1942. An accomplished pianist, teacher, scholar and mountain climber, he began amassing his archives of primary source material shortly after World War II.

Diagnosed with retinitis pigmentosa in about 1950, Moldenhauer's progression into blindness took more than 20 years. As his eyesight deteriorated, he increasingly relied upon the assistance of his wife, Rosaleen, a former student and a musicologist in her own right, in assembling his collection.

Moldenhauer's holdings span diverse genres, from medieval chant to experimental late-20th century compositions. Represented are materials from the most important figures in Western music, including Bach, Beethoven, Brahms, Handel, Haydn, Mahler, Mozart, Schoenberg, Stravinsky, Wagner and Webern. The archives are also rich in materials from Moldenhauer's contemporaries, who were emerging while the archives were formed. Boulez, Cage, Dallapiccola, de la Vega, Penderecki, Stockhausen, Lutosawski and Rothberg are among the "moderns" whose compositions are represented in the collection. In addition to material associated with the great composers, there are diverse items from famous instrumentalists, singers, conductors, artists and writers.

Prior to his death, Moldenhauer sent parts of his archives to the Library of Congress and to other institutions in Germany, Austria, Switzerland and the United States. In 1987, at his bequest, the balance of his archives came to the Music Division of the Library of Congress, where they remain one of the greatest collections of primary source music materials ever assembled. ◆

Recent Staff Appointments at the Library

Charlynn Spencer Pyne

John Van Oudenaren

John Van Oudenaren Appointed Senior Advisor for World Digital Library

John Van Oudenaren has been named senior advisor for the World Digital Library (WDL) initiative at the Library of Congress.

Librarian of Congress James H. Billington introduced the concept of a World Digital Library during a speech delivered in June 2005 at Georgetown University to the U.S. National Commission for UNESCO. He proposed that public research institutions and libraries work with private organizations to digitize significant primary materials of different cultures from institutions worldwide.

Van Oudenaren will direct a team drawn from various parts of the Library that will seek assistance and advice from within the Library and from collaborating institutions worldwide to develop a plan for a WDL. The plan will identify issues related to digitization and organization of WDL collections, including presentation, maintenance, standards and metadata and the selection of primary materials representing all world cultures. The plan will also identify resources required to digitize and launch an online presentation of the WDL.

Van Oudenaren received an A.B. degree from Princeton University and a Ph. D. in political science from the Massachusetts Institute of Technology. Prior to joining the Library, he worked at the RAND Corporation, the U.S. Department of State and the Kennan Institute for Advanced Russian Studies.

Van Oudenaren has served as chief of the Library's European Division since 1996. He also heads the Library's Global Gateway digital library project, which was launched in 2000. Global Gateway presents international collections of primary source materials from the Library of Congress and contributing partner libraries from around the world. Current contributors to the site are libraries, archives and museums from Russia, Spain, Brazil, the Netherlands and France. The bilingual, multimedia presentations in Global Gateway concentrate on the historical intersections and parallels between the United States and participating nations. The new World Digital Library will broaden the geographic scope of the Library's international digital collaborations by including many more non-Western nations and cultures.

Levon Avdoyan

Mary-Jane Deeb

Mary-Jane Deeb Appointed Chief of African and Middle Eastern Division

Mary-Jane Deeb has been named chief of the African and Middle Eastern Division. Deeb joined the Library staff in 1998 as the Arab world specialist in the African and Middle Eastern Division. In 2003 she led a team to Baghdad to assist with the reconstruction of the National Library and Archives of Iraq. In 2004 Deeb accompanied the Librarian of Congress to Iran visit the National Library and Archives. That same year she was appointed head of the division's Near East Section.

In cooperation with the Library's Office of Scholarly Programs, Deeb has fostered Islamic studies at the Library of Congress by creating Rockefeller Fellowships in Islamic studies, inviting distinguished senior scholars on Islam, holding a series of symposia on "Globalization and Muslim Societies" and organizing numerous other programs, lectures and conferences on the Muslim world.

Prior to joining the Library staff, Deeb was editor of The Middle East Journal, director of the Omani Program at American University in Washington, D.C., and director of the Algeria Working Group at the Corporate Council on Africa. She also taught at Georgetown University and at George Washington University.

Deeb received a Ph.D. in international relations from the School of Advanced International Studies of Johns Hopkins University and bachelor's and master's degrees in sociology and anthropology from American University in Cairo. ◆

Sound
continued from page 67

Besek provides a succinct overview of relevant aspects of U.S. copyright law, explains the nature of common law and criminal and civil statutes that apply to pre-1972 sound recordings and examines legal restrictions on digital preservation and dissemination of sound recordings, as well as technological protection issues. An appendix presents the results of preliminary research concerning state law. She notes that a more extensive survey of state laws, currently being undertaken on behalf of the NRPB, will provide additional guidance to libraries and archives, but she also emphasizes the need for new legislation.

"A survey of state laws will reduce the uncertainty concerning the scope of state law protection and likely suggest ways to minimize the risk of liability in connection with digital preservation and dissemination of pre-1972 sound recordings," Besek concludes. "But our research suggests that even a detailed survey will not completely resolve these issues. New legislation to establish a library privilege to preserve and appropriately disseminate these materials would be very desirable."

"Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives" is available free of charge at **www.clir.org/pubs/reports/pubs135/pub135.pdf**.

Established by the National Recording Preservation Act of 2000, the advisory National Recording Preservation Board (**www.loc.gov/nrpb/**) is appointed by the Librarian of Congress and consists of representatives from professional organizations of composers, musicians, musicologists, librarians, archivists and the recording industry. Among the issues that Congress charged the board to examine were access to historical recordings, the role of archives and the effects of copyright law on access to recordings. ◆

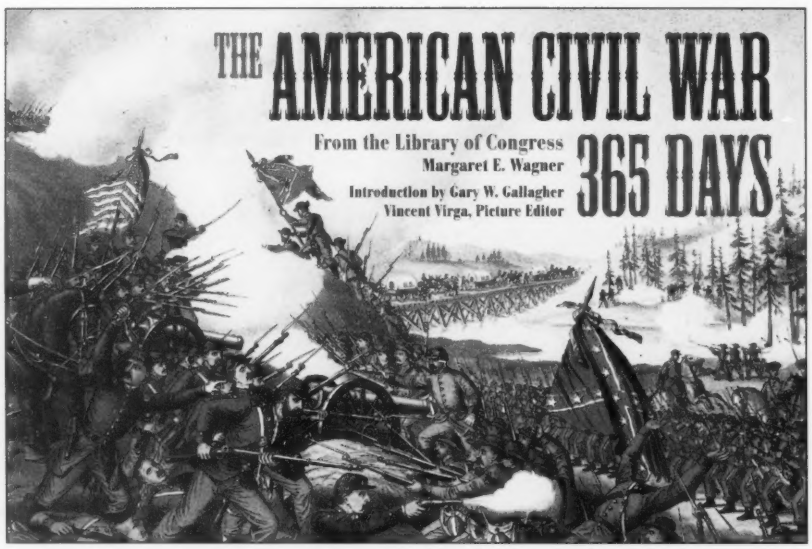
New Publications from the Library

New Books Spotlight Women, Presidents, Civil War, Music

The Library of Congress, in association outside publishers, has recently published nine new books, including the first six titles in a new series, "Women Who Dare." Library publications are available in bookstores nationwide and in the Library of Congress Sales Shop, Washington, DC 20540-4985. Credit card orders are taken at (888) 682-3557. Online orders can be placed at **www.loc.gov/shop/.**

The American Civil War: 365 Days

By Margaret E. Wagner, in association with Harry N. Abrams Inc.
753 pages, hardcover, $29.95



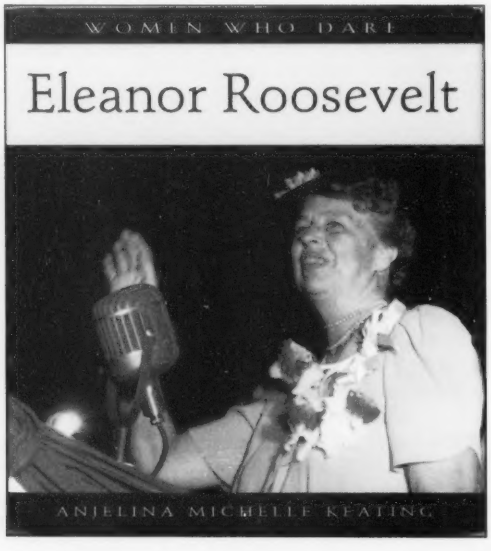
Lavishly illustrated with more than 500 images from the Library's incomparable Civil War collections, "The American Civil War: 365 Days" includes photographs by Mathew Brady, lithographs, battlefield drawings, political cartoons and music covers; recruitment, political and theatrical posters; an image of the contents of Lincoln's pockets on the night he was assassinated at Ford's Theatre; illustrated letters and Lincoln's handwritten Gettysburg Address.

The text is structured in 12 broad themes: "Irrepressible Conflict," "Gathering Momentum," "War in the East," "Wartime Politics," "War on the Water," "Fighting for Freedom," "Turning Points," "Army Life," "War in West," "Behind the Lines," "Valor and Sacrifice," and "An Uneasy Peace."

The main text and images within each month pertain to the theme introduced on the first day of the month. The 365 daily entries at the bottom of each left-hand page comprise a separate running diary of noteworthy Civil War-related events.

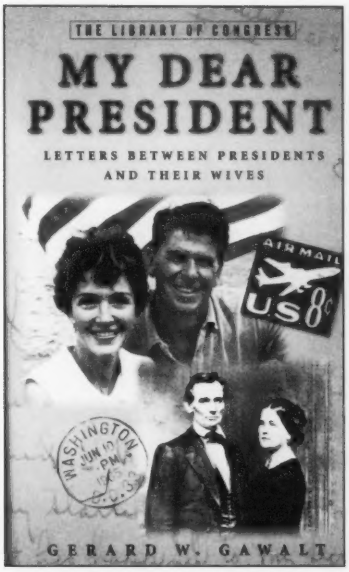
Women Who Dare Series

In association with Pomegranate Communications
64 pages, 40 illustrations (each title), $12.95



The "Women Who Dare" series celebrates the lives of women who have changed the course of American history through their courage and spirit, often in the face of overwhelming obstacles. The first six titles are "Eleanor Roosevelt" by Anjelina Michelle Keating, "Helen Keller" by Aimee Hess, "Amelia Earhart" by Susan Reyburn, "Women of the Civil War" by Michelle A. Krowl, "Women of the Suffrage Movement" by Janice E. Ruth and Evelyn Sinclair and "Women of the Civil Rights Movement" by Linda Barrett Osborne.

Taken as a whole, these works span the pre-Civil War days, when women first demanded the right to vote, through the years of the civil rights movement, when brave women took to the streets. The series also surveys individual women—some famous, others less well known—whose actions paved the ways for future generations.



My Dear President: Letters Between Presidents and Their Wives

Compiled and edited by Gerard Gawalt in association with Black Dog & Leventhal Publishers

352 pages, hardcover, $17.95

"My Dear President: Letters Between Presidents and Their Wives" is the latest in a long list of Library of Congress publications featuring treasures from the personal papers of America's presidents.

Through 184 letters, telegrams and cables, "My Dear President" offers an intimate look into the private lives of American presidents and their wives—from George and Martha Washington, to Bill and Hillary Rodham Clinton—during courtship and marriage, in times of joy and times of sorrow, in wartime and in peace.

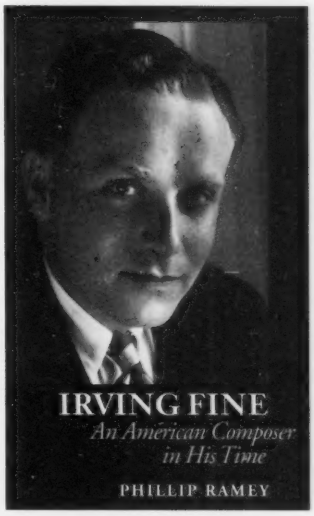
The Manuscript Division of the Library of Congress holds the papers of 23 American presidents from George Washington to Calvin Coolidge, comprising some 2 million manuscripts. The Library's digital initiative is making the papers of four U.S. presidents—George Washington, Thomas Jefferson, James Madison, and Abraham Lincoln—available free of charge on the Library's Web site at **memory.loc.gov**.

Also available on the Library's Web site are selected items from 54 presidential inaugurations from George Washington to George W. Bush and portraits of presidents and first ladies from George and Martha Washington to Bill and Hillary Clinton.

Irving Fine: An American Composer in His Time

By Phillip Ramey, in association with Pendragon Press

334-page hardcover, $32



The life and music of American composer Irving Fine (1914-1962) are examined in a new biography by author, composer and pianist Phillip Ramey.

Born in Boston, Fine's musical growth stemmed from not only his musical and creative intellect but also his personal and professional relationships with Aaron Copland and four other "Boston School" composers—Leonard Bernstein, Lukas Foss, Harold Shapero and Arthur Berger. The uniqueness of these relationships, with their interpersonal and creative camaraderie, makes a moving and compelling story of the beginnings of truly American music.

Photographs and other materials in the Music Division's Irving Fine Collection and companion Web site (**http://memory.loc.gov/ammem/ifhtml/**) served as a resource for the biography. The book is also based on the reminiscences of the composer's family, friends and professional colleagues and includes never-before-seen images of Fine from his youth to a few days before his death. ◆

Veterans History Project Opens New Welcome Center

By JEFFREY LOFTON

A new Veterans History Project Welcome Center recently opened in the Library's James Madison Building. The center is open to the public between 10 a.m. and 4 p.m., Monday through Friday, excluding federal holidays. Two Veterans History Project (VHP) staff members will be on hand to greet Library staff and visitors, including veterans of all wars, members of Congress and their staffs and constituents and the general public.

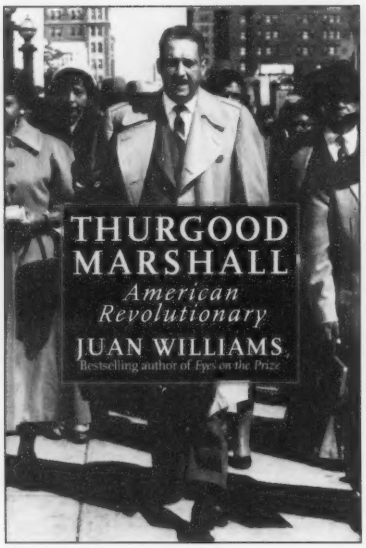
The center is a place in which visitors may learn about the Veterans History Project and browse its database (**www.loc.gov/vets/**), which contains descriptions of each veteran's story as well as fully digitized audio and visual samples from more than 2,000 online stories; pick up free materials, such as field kits, brochures, forms and guidelines to participate in the VHP; and drop off recorded first hand recollections to be donated to the VHP collection. Eventually, space may be scheduled for trained Library staff volunteers to conduct oral histories with veterans.

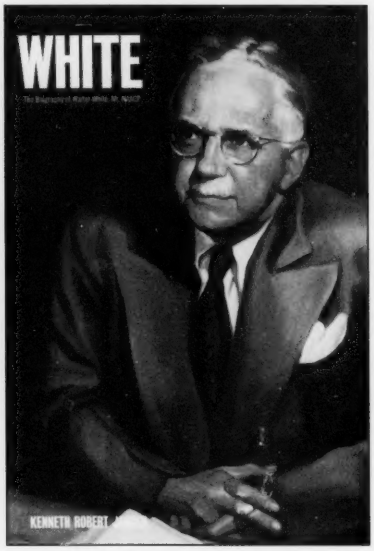
Visitors wishing to access the VHP collections on site will continue to be served in the American Folklife Center Reading Room, by appointment. For more information, call the Welcome Center at 202-707-7188, the Veterans History Project main number at (202) 707-4916, or visit the Web site at **www.loc.gov/vets/**. ◆

Jeffrey Lofton is a public relations specialist in the Veterans History Project.

News from the Center for the Book

10th Anniversary of 'Books & Beyond'





Biographies researched at the Library of Congress—including Juan Williams' text on Supreme Court Justice Thurgood Marshall, Susan Ware's work on radio show host Mary Margaret McBride and Kenneth Janken's book about NAACP official Walter White—have been featured in "Books & Beyond" presentations.

By JOHN Y. COLE

In 1996 the Center for the Book launched "Books & Beyond," a series of public lectures about recently published books that have a special connection to the Library of Congress. In the 10 years since the series began, more than 50 authors have discussed and signed their books at the Library, and many have explained how the collections and services of the Library of Congress and other libraries and research institutions made their books possible.

The Books & Beyond series features a variety of genres. For example, the series was fortunate to host book talks by renowned novelists William Styron and Herman Wouk and best-selling mystery writers Dana Stabenow and Carolyn Hart, who have both participated in the Library's National Book Festival.

Books such as "Classics Illustrated" by William B. Jones Jr., which was researched in the Library's extensive comic book collections, and "Children of the Depression," produced by photo researchers Kathleen Thompson and Hilary Mac Austin from material in the Library's collection of Farm Security Administration photos, are but a few examples of the variety of formats represented in the works covered by the Books & Beyond series.

A number of lectures in the series focused on biographies of American presidents, many of which draw on the Library's rich collection of presidential papers. These included Henry Wiencek's "An Imperfect God: George Washington, His Slaves, and the Creation of America" and "Thomas Jefferson: Genius of Liberty," the companion volume to the Library's 2000 exhibition. [Historians Joseph Ellis and Annette Gordon-Reed contributed essays to the book and participated in a panel discussion as part of the Books & Beyond series]. Letters between American presidents and their daughters were the subject of a 2004 book ("First Daughters") and a Books & Beyond lecture featuring authors Gerard Gawalt and his daughter Ann Gawalt. Gawalt, a Library of Congress historian and curator of presidential papers, has written a new book, "My Dear President: Letters Between Presidents and Their Wives" (see page 73), which will be the subject of an upcoming Books & Beyond program.

Biographies, such as Kenneth Janken's book about NAACP official Walter White, Susan Ware's work on radio show host Mary Margaret McBride and Juan Williams' text on Supreme Court Justice Thurgood Marshall were also researched and discussed at the Library of Congress.

Books such as "100 One-Night Reads" by David and John Major, "How to Read and Why" by Harold Bloom and Nicholas A. Basbanes latest work, "Every Book Its Reader: The Power of the Printed Word to Stir the World" appeal to booklovers, who are, by and large, the audience for the Books & Beyond series. During the inaugural year of the series, Basbanes discussed his 1995 work, "A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books."

The Library's Information Technology Services office has filmed many of the "Books & Beyond" lectures dating back to 1998. As a result, they are

accessible on the Center for the Book's Web site at **www.loc.gov/loc/cfbook/cyber-cfb.html**.

Founded in 1977, the Center for the Book stimulates pubic interest in books, reading and libraries in a variety of ways. The Books & Beyond series is one way for the center to carry out this mission in the Washington metropolitan area. Outside of Washington, the center works through its affiliated centers in all 50 states and the District of Columbia and in formal partnership with more than 80 nonprofit educational, book, reading, literacy and library organizations. In addition it has developed informal partnerships with reading and literacy promotion centers in several countries, including Russia and South Africa.

For further information about the scope of the center's activities, publications and upcoming events, visit its Web site at **www.loc.gov/cfbook/**. ◆

John Y. Cole is director of the Center for the Book in the Library of Congress.

John Y. Cole

At her Books & Beyond talk on Jan. 10, 2006, Dana Stabenow was joined by Capt. Jim Howe of the Coast Guard. To research "Blindfold Game," she spent 16 days patrolling the Pacific Ocean on board the U.S. Coast Guard cutter Alex Haley.

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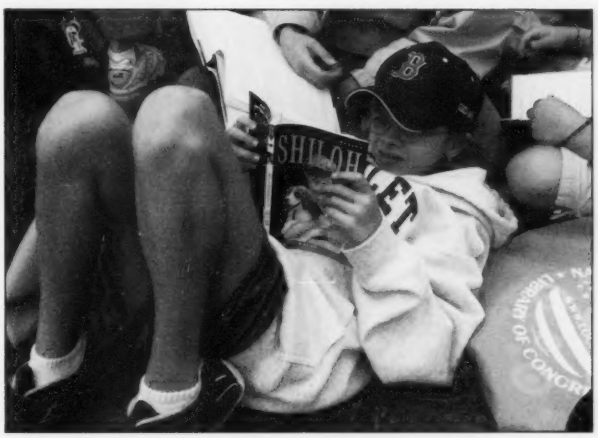
National Book Festival

SATURDAY, SEPTEMBER 30, 2006



Mark Your Calendar & Visit These Pavilions:

- Library of Congress Pavilion
- Children Pavilion
- Teens and Children Pavilion
- Fiction & Fantasy Pavilion
- Mysteries & Thrillers Pavilion
- History & Biography Pavilion
- Home & Family Pavilion
- Poetry Pavilion
- Pavilion of the States
- Let's Read America Pavilion

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LIBRARY OF CONGRESS NATIONAL BOOK FESTIVAL ~ NATIONAL MALL IN WASHINGTON, D.C.
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